

************** This Week's Attractions. 2

•••••••••••••••• Contes-All week, "The Mysterious Mr. Bugle" Priday afternoon, Carl Busch's Composer's Cor

Grand-All week, "A Stranger in New York."

Orpheum-All week, Vandeville, Gillian-All week, Agnes Wallace Villa, in "The World Against Her." Academy of Music-This afternoon, Third Reg-

Lyceum Hall-Thursday evening, David C. Mr. Joseph Holland, who is well known

as one of the leading comedians of the American stage, and an efficient supporting company, will present for the first time here, to-morrow night at the Coates, "The Mysterious Mr. Bugle," one of the latest successes of the now very popular playwright, Madeleine Lucette Ryley, Although the play is described as a farce, it has no likeness to the usual farce of the period or an actor of Mr. Holland's standing would certainly not be connected with it. Mr. Holland's clean, incisive methods are very far removed from the knockabout style so popular with actors usually found in plays under this caption, and though he wins as many laughs as are gained by the average species of acrobatic comedians, his humor does not

offend intelligence.
"The Mysterious Mr. Bugle" is said to

offend intelligence.

"The Mysterious Mr. Bugle" is said to be a play of the French type in argument and treatment, but free from the suggestiveness and indelicacy characteristic of the Parisian school. In this respect it has been compared to Gilbert's well known comedy, "Engaged."

The plot of the play rests on the jealousy of a lover and the inheritance he will jeopardize if his matrimonial intentions become known. To insure his affianced sweetheart against the attentions of other men, he makes her consent during her visit to Lakewood to pretend that she is a married woman. The name she selects for her husband is that of Bugle, and of course as he does not exist he is never seen. The situation in itself makes complications enough. The lovers are respectively Tom Pollinger and Betty Fondacre. Tom Pollinger happens to tell Betty's cousin Allan that he is in love with one of Allan's cousins. Allan, being under the impression that Betty is a married woman, naturally concludes that Tom refers to Betty's sister, Julia, and he promptly informs Betty to that effect. Of course Betty takes Allan's story as fact and revenges herself on her lover by insisting that she is married and that there really is a Mr. Bugle. The outcome of this avowal, with Tom's jealous disposition and fiery temperament is easily imagined though to tell the story in detail might militate against the interest to the prospective spectator.

Mrs. Ryley's reputation as awriter of com-

Gretchen Lyons
Julia Fondacre, her sister. Winons Shannon
Allan Fondacre, their cousin. Joseph Kligour
Mr. Tote, a broker, dealer in stocks and real estate.
Charles Collins
Louiss Tote, his wife. Agnes Findlay
Bonaparte, their sonn. Master Michaelou
Chickwell, a most respectable man Edgar Norton
Burglar. Alfred J. Edwards
Policeman Heary Phillips

All of Hoyt's comedies have been pr sented in this city at one time or another, and none of them has been found wanting in those qualities which go to make up an entertainment in which the various playgoing element will find much to

ang in those qualities which go to make up an entertainment in which the various playgoing element will find much to recompense for visiting the theater. The best thing about the Hoyt shows is that they are all "so different;" he never writes a play that bears a striking resemblance to another, save in the fact that they are all of a satirical tinge, and thus it is that when the announcement of a new play by Hoyt is made the public pays its money with perfect assurance that it will have an opportunity of witnessing something unique. No other American author has displayed such versatility in securing a ground work for his plays as Mr. Hoyt. He can turn about in almost any part of the country and discover material from which he can draw the inspiration necessary to the completion of a comedy. This afternoon, at the Grand opera house, his latest concection of melody and mirth, "A Stranger in New York," will receive its initial presentation in this city.

It is pretty well known that this clever playwright has never devoted much time to writing a play. It is reported that "A Texas Steer" was written in ten days. It took him less than a week to put "A Temperance Town" together, and about the same length of time was used in building. "A Trip to Chinatown." It is claimed by Mr. Hoyt's representatives that he has spent months on his "A Stranger in New York," with the avowed intention of making it his masterplecs. The cast, which is a strong one, was engaged many months ago. Mr. Hoyt is thoroughly familiar with each performer's ability, and each part has been especially written with the idea of fitting his people, and bringing out and giving them every opportunity of displaying their respective talents. The new ploce is announced as a broad farce comedy, constructed for laughing purposes only and to furnish an enjoyable evening's entertainment. Mr. Hoyt, it is said, has been lavish in the expenditure of money in making this a production that will appeal to the eye as well as to the ear. Every accessory that can possibly

management announces, the opening performance of every new company will be at
Sunday's matinee. The new people are all
prominent artists in their respective lines.
Rudinoff, a Russian celebrity from S. Petersburg; Josephine Sabel, the celebrated chanteuse internationale; Paulo and Dika, eccentric vocalists from the Folies

Trio-"Album Leaves" (Busch), Mr. I Busch, Mins Rose.

Triumphal March (Costa), Mins Miller. Bergere, Paris; Smith and Cook, acrobatic comedians; Webb and Hassan, the great ◆◆◆◆◆◆◆◆◆◆◆◆◆◆◆◆◆◆ hand acrobats and head-to-head balancers; Burt and Whitman, comedy sketch artists,

and John W. West, the musical "moke," are the chief features.

Rudinoff introduces an act that has been the craze in European capitals and in New York for some months past. His character imitations, whistling, smoke pictures and shadowgraphy form an original and enter-Rudinoff introduces an act that has been the craze in European capitals and in New York for some months past. His character imitations, whisting, smoke pictures and shadowgraphy form an original and entertaining melange entirely new to theater-taining melange entirely new to theater-taining melange entirely new to theater-taining play are story and his dared to story in the same class is the great Trewey, and he does only part of Rudinoff's work. Josephine Sabel bears the record of being the only American comedienne who has played the Empire theater, London, as a character of or the characterization be life and entertaining the best constructed play must fail.

Most every successful playwight. Most every successful playwight. Most every successful playwight and appearing for the latest novelty in vocalism, the same same that the play did actually start East, but when has a character nights. Shee will introduce and the grand of it was in the hands of the loving woman, in the latest novelty in vocalism, the surface of the characters of or "Alabama," is almost faultless in his constructed play must fail.

Augustus Thomas, the author of "Alabama," is almost faultless in his constructed a play in himself away from her in spite of the safe was from her love, and he sails away with his friends in himself away from her in spite of the bonds of her love, and he sails away with the suffer of them has dared to set foot in FriBco since, but the harrowing tales of the 'survivors from the coast brought tears to the eyes from the coast brought tears to the eyes of the work of the whole Riaho. New York and succeeded so far that the play did actually start East, but when has a many part of them has dared to several my tried to bring "The Social Trust" from Frisco New York, and a succeeded so far that the play did actually

which joins in with Miss Sabel in the amus ing song. The animated sheet is revealed unexpectedly to the audience by quick changes of light and setting and the effect changes of light and setting and the effect is said to be very striking. Miss Sabel will also sing her other original songs, "I Love Somebody Just Like You," and her drum major ballad in French. Paulo aral Dika ara of the cafe chantant order and are said to display French chic and vivacity as only Parisians can.

The Knabel Kapelle will close their successful engagement the ensuing week. They will present a new programme every evening. Matinee to-day at 2 p. m.

A special matinee will be given Tuesday, Washington's birthday.

"The World Against Her," a play in which Kate Claxton made one of her most which Kate Claxton made one of her most conspicuous successes, will be presented all of this week at the Gilliss opera house, opening this afternoon, by agnes Wallace Villa, an actress who has been a popular star for a number of years. The company is said to be one of adequate strength. The play tells the story of a wife suspected by her husband of inconstancy, owing to the ingenuity of a villain, and abandoned to face the cruelty and scorn of the world. Her struggles to save her child and her misadventures in London, alone and helpless, are graphically told. Throughout it all she remains pure and loyal. Agnes Wallace Villa is said to play the part of the wife with natural tenderness and womanily grace. The play is in five acts, all of which are arranged in the English melodramatic style, to secure change of scene and picturesque contrast, and every act ends with a proper crisis or situation. The points of special interest to the audience were the scene of the meeting of husband and wife when the husband comes to take away the child; the attempted abduction of the child on the highway by the husbands a gents, and the rescue by a kindly showman and his wife. The great scene of the play is, however, in the last act when the husband and the villain come together at last and have a square standup fight from the shoulder. conspicuous successes, will be presented

An attractive programme is announced for the Third Regiment band concert, to be given at the Academy of Music this afterioon, the numbers being as follows:

March—"The Bride Elect" (First time in Kansas City) (Sousa). Overture—"Alessandro Stradella" (Flotow). Violin solo—Concerto Militaire (De Beriot), Mr. F. Boucher.

oucher. "Ella" (Ciryaco de Cardoza). Descriptive piece-"A Hunting Scene" (Bucalossi). Selection from "The Beggar Students" (Millocker). Violin solo-Russian Airs (Wienlawski), Mr. P. A Musical Joke—"The Jolly Musicians" (C. Mus-

Grand Militaire March—"The Third Regiment" (H. "A Hunting Scene." This is said to be one of the most perfect descriptive musical numbers for a military band. The synopsis should be read by the audience previous to hearing the music: Two hunting parties in the same locality arrange for a chase on the same day. The music describes it as follows: The morning breaks calm and as follows: The morning breaks calm and peaceful; the huntsmen prepare for the chase; they jump in their saddles and the bugier for one party sounds a merry blast, which is answered in the distance by the bugier of the other party. The parties join and sing their hunting song. The road is alive with horsemen. Now the barking of dogs, cracking of whips, etc., as the huntsmen hasten on their way to the place of the chase. The arrival. The huntsmen rry "fally-ho" to urge on their hounds. Then follow the chase, the death and the return home of the happy hunting party.

One of the most novel and altogether interesting musical events of this season will be the concert at the Coates next Friday

be the concert at the Coates next Friday afternoon, on which occasion the programme will be made up entirely of the compositions of Mr. Carl Busch, conductor of the Philharmonic orchestra. Mr. Busch has, at various times, displayed a high order of gifts as a composer, a number of his works having been heard here, and some of them having been accepted by Europeans and highly praised by Europeans and highly praised by Europeans critics. In view of his past success it is especially interesting to note that on this week's programme is a symphony by Mr. Busch, his first effort in this ambitious line, the result of several years' intermittent effort. It is written in D minor and is said by those who have heard it in part or in its entirety to be the most meritorious of Mr. Busch's writings up to date. Such a number in itself would afford unusual interest in the event, for it is not often that the music lovers of this city have an opportunity to pass original judgment upon an ambitious musical work, but nearly all the other numbers will be new. The programme will have more variety than might be expected from the works of a single composer, as will be seen by the following numbers:

Symphony in D minor, (a) mederate-allegro; (b)

Symphony in D minor, (a) moderato-allegro; (b) diagictic; (c) scherze; (d) allegro molto vivace.

Seene d'amour from milte, "Villagecise."
Elegr for string instruments on words by Misa Ruby Archer, and dedicated to Mr. Will Weber.

Vicloncello solo—"Romanza," Mr. Louis Appy.

"Inauguration March."

The words that inspired the clegy are pound in the following poem by Miss

I lose thee, Beloved,
Ah woe, nevermore to find;
I need thee, Beloved,
As perishing flowers the wind.

Thy spirit, Beloved,
Is watted beyond all stars;
Yet grieve I, Beloved,
For death our communion mars.

Forgive me, Beloved!
My heart shall no more repine.
Farewell then, Deloved,
'Till all paradise is mine.

For this occasion the Philharmenia or-chestra will be increased to fifty-three men. The special programme will be prepared with great care and its public presentation should arouse much interest among Mr. Busch's friends in this city. The testimonial event, an evening with

Mr. David C. Bangs, assisted by leading musical talent, at Lyceum hall, next Thursday, the 24th, bids fair to be a social Thursday, the 24th, bids fair to be a social as well as an artistic success. Mr. Bangs is a well known reciter, and has appeared in Kansas City in professional companies as well as in many local entertainments, and has always received the warmest praise for his work. The assistants are well known musical favorites. Miss Florence G. Carson is one of Denver's leading sopranos, and Miss Fannie Simon is a popular singer of Leavenworth, this being her initial appearance before the public since her return from three fore the public since her return from three years' study in Europe. The programme

"The Tiger Lily Race" (Feck's Recital), Mr. Bangs.
"The Lavender Girl" (Troteres, Miss Fannie Si-

non.
Valse (Wienlawski), Miss Jennie Rose.
"Madchen Herz" (Lucas), Mr. James Hineston.
"The Vagabonds" (Trowbridge), Mr. Bangs.
"Toreader Song." from "Carmen" (Bizet), Mr. leorge Olmi.
Mazurka de Concert (Musin), Mr. Louis Buch.
Venetian song (Tosti), Miss Florence G. Carson.
Humorous reading (Mark Twain), Mr. Bangs.

A testimonial concert for Miss Elsa Miller Fourteenth and Cherry streets, next Thurs-The Orpheum's new attractions—and all day evening, Miss Miller being assisted by are new with the exception of the Knaben Miss Lila Joinson, Miss Jennie Rose, Mr. Rapelle—will make their opening at to-day's matines. Henceforth, the Orpheum Armand Miller. The programme will be

Miller
Ninth Concerto (De Beriot), Mr. Hans Petersen,
"At Evening" (Buck), Miss Miller,
(a) "At Farting" (Rogers), (b) "Thou'st Like a
Flower" (Liszt), Miss Johnson,
Trio-"Album Leaves" (Busch), Mr. Petersen, Mr.

Stories and Gossip of the Stage.

wrights just now are perhaps Sardou it France and Pinero in England. One of the

throughout the test. The greatest playwrights just now are perhaps Sardou in France and Pinero in England. One of the most popular playwrights in America today is Madeleine Lucette Ryley, to whom playgoers here owe many a hearty laugh and much interesting philosophical speculation, "Christopher, Jr.," presented here by John Drew, "An American Cilizen" played by Nat Goodwin, and "A Coat of Many Colors" in which Herbert Keleey and Effle Shannon appeared, are all the work of Madeleine Lucette Ryley, and during the ensuing week at the Coates, "The Mysterious Mr. Bugle," her latest success, will be given by Joseph Holland.

Now those who are familiar with these comedles will no doubt wonder where Mrs. Ryley found all these widely contrasted and invariably unique characters. It is in "characterization" that she excels. Some of the people in her plays are so novel and refreshing that it would seem they could not possibly be drawn from the imagination and yet they are none of them, except the hero and heroine, by any means theatrical types. Mrs. Ryley has never yet presented the conventional "old woman" nor the "stage villain" nor the "dude," nor the "cute souhrette," nor any of these old-time favorites. Though one may have met a few of Mrs. Ryley's stage puppets in real life, they are characters that need a keen sense of humor and masterful observation to put into stage land.

It appears that Mr. Alfred Bradley, the proprietor of "The Mysterious Mr. Bugle," is a brother of the fair author, and he was persuaded to "give her away" somewhat the other day. "Whenever I have a new play of my sisters," said Mr. Bradley, "and I am invariably the first one to hear them when finished, I am always on the qui vive to see what new recruits from the circle of our acquaintances or friends have been called upon to speak her lines. Some of these may be people she has spoken to but once, and some peculiar eccentricity alone has caught her fancy others may be those we have known for many years and never appreciated their characteristics

her story.
"I remember when 'Christopher, Jr.,' was

characteristics until she wove them into her story.

"I remember when 'Christopher, Jr.,' was first presented, how some of the writers alluded to Mr. Glibb, the man who utters but one word throughout the entire play (hurray!) as a highly amusing but impossible for I have seen and spoken with him. It happened in this way. Some years ago Mrs. Ryley was a comic opera prima donna, she and I went down to one of the fashionable hotels in New York, to see a Mr. Blank and his wife, two amateur impresarios, who wished Mrs. Ryley to sing in an opera either Mr. or Mrs. Blank had writtten. The lady said her husband was the genius, but we still have our suspicions. However, throughout the interview Mrs. Blank was very boastful of her husband's remarkable talents and his thousand and one qualities, and every time Mr. Blank showed signs of chipping in on the conversation Mrs. Blank would interrupt with, 'Yes, just as Mr. Blank was about to say,' I tell you, etc. The only word we got from Mr. Blank was not hurray, but good-day, the rest of his intentional remarks, as to calling again, being spoken by Mrs. Blank.

"I thought Mrs. Ryley would be unable to control herself much longer and with hurried excuses got her outside, where she fairly doubled up with laughter. I forgot all about the incident until a year or two later, when again appeared Mr. and Mrs. Blank under the name of Glibb in 'Christopher, Jr.' Two other characters in that play, 'Christopher, Sr.' and his wife, seemingly two equally impossible characters, who never speak to each other except through the medium of a third party, are, although perhaps I ought not to say it, connections of our own family.

"In 'An American Citizen,' there are plenty of our friends. Take the firm of Brown, Barbury and Cruger. No one forgets the conveniently deaf Barbury, to whom every woman's voice is the only one he could hear, and Brown, the individual to whom Cruger sends the liniment. These

gets the conveniently deaf Barbury, to whom every woman's voice is the only one he could hear, and Brown, the individual to whom Cruger sends the liniment. These three men are exact copies from life. The amusing urchin who knows something about 'mislingtoe,' was a playmate of Mrs. Ryley during her brief six months' schooling—all she ever had by the way.

"There is hardly a character in the 'Coat of Many Colors' that belongs to stageland. Even Mrs. Magendy and her pathetic story are real. Hamilton Walboys, who gets his brother into so much trouble and then upbraids him for his blundering, was a woman in real life, but the characteristics were the same.

brother into so much troube and then upbraids him for his blundering, was a woman in real life, but the characteristics were the same.

"One of the amusing hits in the 'Mysterious Mr. Bugle' is a short sighted boy, who stumbles over everything, imaginary and otherwise. This particular boy was a neighbor of ours some time ago at the seashore. He wore big goggles and one day Mrs. Ryley tried to sympathize with his mother on account of the boy's continued series of mishaps, he always seemed to have a bandage somewhere. But the good lady told Mrs. Ryley she needn't be concerned, that she had got quite used to it and that she would hardly be able to recognize her son but for his bruises, it gave him something to think about, too, and her an occupation.

"I think it is due to her wonderful observation and her ability to utilize eccentricities of character, always in a humorous yet kindly way, that has enabled her to maintain the reputation of her first success. This faculty makes her field of operation almost limitless, and I believe she will be turning out successful dramatic material as long as she has health and strength. The managers believe in her more than in any of her men rivals, for she now has contracts for new plays that will take her at least two years to write. The orders she can get are limited only by her capacity for work. In the building of her story and planning of situations, etc., she is no quicker than most playwrights, but as a writer of diacoue, crisp and pointed, as it always is, she is marvelously rapid. I would match her in this regard against any one I have yet heard of—a sort of lightning calculator, only in words rather than figures."

Charlotte Crane, otherwise Lottie Bowes,

Charlotte Crane, otherwise Lottie Bowes, of Topeka, the pretty actress who is appearing at the Empire theater, New York, in "A Stranger in New York," draws the line
at tights. This statement
would not be of so much importance if it were not for
the fact that Miss Crane was

Wear Tights. fashionable ball at Charleston, S. C., because the society women under whose auspices it was given did not consider her a fit associate for their did not consider her a itt associate for their sons and daughters, merely because she was an actress. Others say that these women were merely jealous of Miss Crane's charms—for she is very beautiful.

Miss Crane refuses to wear tights because she does not think it womanly to do so—and she loves to be womanly. Furthermore, she promised her mother when she adopted the stage career that she would not change her style of dress. But the desire to be a good woman that a miss of 20 should be, is her strongest reason for refusing to yield to the importunities of stage managers to appear in skin-fitting garments.

garments.
"I love more than anything else to portray on the stage the character of a good woman," said Miss Crane, "like the inno-cent Isabel Irving that I played in 'Ala-bama' last year. To listen to or portray a bad character leaves a bad taste in my mouth. I will not wear tights, but I have nothing to say against actresses who do, for there are lots of good women who wear them, not because they like to do so, but because they have to."

Manager Bradley, of "The Mysterious Mr. Bugle" company, which will appear at the Coates next week, is continually asking himself the question, "Is there a Mr. Bugle on earth?" He is just beginning to appreciate the inventive genius of Mrs. Ryappreciate the inventive genius of Mrs. Ryley in selecting a name for a husband that it seems impossible for any man to claim. In all the cities the company has played so far, Mr. Bradley has searched in all the directories for this mysterious individual named Bugle, and has come across the name but once. This occurred in New York—there actually was a Mr. Bugle. A message was sent him in feverish haste. His address was somewhere on the Bowery, but, lo and behold! he had moved and left no trace of his whereabouts. The disappointment was keen. Scarch is still being made for him, and if there is anyone within a radius of fifty Search is still being made for him, and
if there is anyone within a radius of fifty
miles of this city who can demonstrate
his right to the name of Bugle, Mr. Bradley is ready to entertain him at the theater and at his hotel into the bargain.

Within a few days a small band of courageous and earnest-minded men and a couple of deep sea divers will leave this couple of deep sea divers will leave this
city for the far West. Officially this little
gathering is known as the
Social Trust Relief expedition,
says the New York Evening
Sun. Two years ago, it will
be remembered the Frawley
company produced a play in
San Francisco called "The So-Divers to Rescue a Play.

diving bells and derricks, are undertaking diving bells and derricks, are undertaking this hazardous journey to the far West. If the play is successfully resurrected it will certainly be in prime condition, for according to the San Franciscans it always did lack that "one little pinch of salt" which May Irwin sings about, and which the Great Salt lake is ever so ready to supply to all fresh goods.

That this expedition will succeed in finding "The Social Trust" is the earnest wish of all New York playgoers, for just at this edge of the theatrical season such a novelty as a corned society drama would be welcomed with open arms.

************************** DRAMATIC AND MUSICAL NOTES.

Sol Smith Russell is 48 years old. Rhea's real name is Hortense Loret.

Richard Straues has finished his symphonic poer bounded on Enoch Arden. founded on Enoch Arden.

The dramatization of Ian Maclaren's "Beside the Bounle Briar Bush" will have its first presentation at McVicker's theater, Chicago, on Easter Monday, Miss Florence G. Carson, a leading soprano singer of Denver. Col., will sing "Now I Lay Me Down to Sleep" (Waldridge) at Dr. Roberts' church this morning: also the soprano part of the duet from "Elijah," "What Have I to Do With Thee?" with Mr. George Olmi, baritone.

Mr. George Olmi, baritone.

"The Chimes of Normandy" will be sung at the Gilliss the evenings of March 11 and 12 by the Gentral Choral Club of the high school. The cast is said to be a conspicuously strong one from the amateur standpoint. The opera will be given under the personal direction of Mr. S. C. Bennett.

Clyde Fitch's new play, "The Moth and the Flame." which was produced by Herbert Kelesy and Effe Shamon in Philadelphia last week, is said to be in the main one of the most brilliant of this dramatist's efforts, being marred, however, by a few inexcusable vulgarities and some cheap sensationalism.

tionalism.

A concert will be given in the Grand Avenue M. E. church Thursday evening next under the auspices of the Ladies' Aid Society. Those to participate are: Miss Lillian M. Kreiser, soprancy Mrs. J. S. Frank-lin, reader; Mr. Henri Appy, violinist; Mr. Edward Kreiser, planist; Miss Florence Davis and Mr. Ernest Appy, accompanists.

lin. reader; Mr. Henri Appy, violinist; Mr. Edward Kreiser, planist; Miss Florence Davis and Mr. Ernest Appy, accompanists.

The tenth and last of the regular series of Philharmonic concerts will be given at the Coates operahouse next Sunday afternoon, the programme to be made up of numbers selected by the patrons from the programmes of the nine preceding concerts. Preferences should be indicated to Mr. Busch, who may be addressed at old Y. M. C. A. building, Ninth and Locust streets.

The Home opera company, S. C. Bennett and George Olmi, directors, will present "Bohemian Girl" at the Gilliss opera house the week of April 17. The chorus will number flity volces, and the cast will include Miss Ruth Feebles and Daisy Stowell and Messra. George Olmi, Ben Hollenbeck, John Reton and Will Ormsby. This is no part of the High School Operatic Club, which will present "The Chimes of Normandy" April 11 and 12 at the Gilliss. The music in Hoyt's new comedy, "A Stranger in New York," is the work of Richard Stahl, author of the operas, "Said Pasha," "The Lion Tamer," etc. There are many topical songs, notably, "When Someone Pulls the String," "Lou and Sue," "The Gayest Old Sport in New York," and Madison Square garden, New York, furnishing the Idea of location. The first appearance of this new Hoyt comedy will be at the Grand opera house this afternoon.

Commencing Sunday matinee, February 27, the Grand opera house this afternoon.

arst appearance of this new Hoyt comedy will be at the Grand opera house this afternoon.

Commencing Sunday matinee, February 27, the Grand opera house will present to the public for one week the light opera organization, the Calhoun opera company, of sixty-five people. The company, now in its fifth season, is one of the very best in light opera, carrying every article of scenery used in each production and all the necessary paraphernalia necessary to careful detail. Miss Carlotta Gilman, the prima donna, will be remembered by all those who saw the production "America" at the world's fair. After the closing of this gorgeous spectacle Miss Gilman went to Europe, where she remained until November last, when she returned and joined the Calhoun company. The repertoire for the week will be: Sunday, Monday and Trusday, "Amorita;" Wednesday, Thursday and Friday, and Trusday matinee and might, "Fra Diavolo."

"Iliad" and "Odyssey" TO MUSIC A Rival of Richard Wagner.

The interest of the entire musical world

has for some time past centered in the Dresden royal opera where the premiere of Bungert's "Kirke" (Circe) has just taken place. With a number of Berlin musical critics and operatic managers your cor respondent went to Dresden to witness the performance. The Royal opera house of the Saxon capital was the first to oper her sacred portals to a work which differs in many respects from ordinary operation compositions. It was a daring step to pro duce the first of the series, "Odysseus' Re turn;" it was still more risky to bring out "Kirke," says the Philadelphia Record.
August Bungert has undertaken a task which could only be approached by a strong idealistic nature; by a creative artist

or minimited faith in all own genius; the creation of a dramatic and operatic work extending over six long theater evenlings. Illiad's and the long of the long and the long a

passion, but there are also lines and sentences of hollow pathos and unintelligible meaning wherein a would-be mystic sublimity is intended. But there is one grand thought through the entire work from beginning to end. It appears the result of a life's labor of an original artist, whose sentiment and fancy are developed to the highest possible pitch. And this artist creates stage effects, which captivate the great public, and which effectively influence the impressions of the spectators. Bungert's work makes the highest demands upon modern stage mechanics; he moves heaven and hell, fire and water. A short sketch of the scenic arrangement will illustrate this. The prologue begins with "The World and Olympus," a semi-circlar sphere and the throne of the gods above in the clouds; the second scene is the "Coast of Sicily at the foot of the volcano Aetna." The first act opens "On the Seashore of the Island Aea," and changes to "The Palace and Labyrinth of Circe." The second act begins with the first scene of the first act, changing to the kingdom of shades, "Hades." The third act begins in "Olympus," the heaven of the Greeks, continues on "The Sunflower Terace of Circe." The great success of "Circe." as well as

Palace." and ends in the "Garden of Circe."

The great success of "Circe." as well as that of "Odysseus Return." is not due to the music. Still it does not fellow that Bungert's music lacks originality. His numerous compositions are proof that he possesses sufficient invention of melody, but the simplicity of his harmonies and modulations is antagonistic to the expression of powerful dramatic passion. In "Circe" there are many passages of great musical beauty. The chorus of the Oceanides, and the duet between Odysseus and Circe at the end of the first act are true masterpieces. But the totality does not reach the imposing grandeur of the tragic events. The great success is nevertheless perfectly legitimate. If Bungert, the musician, lacks mastery over the musicial part, Bungert, the author, has supreme command of the subject. The poetic situation, the scenic arrangements are newerfully effective, and the roctic and poetic situation, the scenic arrangements are powerfully effective, and the poetic and dramatic genius of Bungert is his greatest

poetic situation, the scenic arrangements are powerfully effective, and the poetic and dramatic genius of Bungert is his greatest merit.

It is interesting to learn how Bungert happened upon Dresden as the scene of his first triumph. "Odysseus" Return" was just finished by him at Ischia, near Naples when he read by chance a note in a Dresden paper that the baritone, Scheldemantel, of the Dresden opera, had purchased a fine picture of "Odysseus," by Preller, the famous painter of Greek pictures. Upon this slight clue he packed up his score and sent it to Scheidemantel, an admirer of Homer, like himself, with the request to write him his opinion about the subject. This occurred three years ago. Scheidemantel took the score to Conductor Schuch, both enthusiastically recommended it to Count Seebach, the intendant of the Dresden royal opera, and the result was the acceptance of the entire cycle. The six performances will be: "Achilles" and "Clytemnestra," of the "lilad," and "Clytemnestra," of the "lilad," and "Clytemnestra," of the "lilad," and "Clytemnestra," The third evening of the "Odyssey." "Odysseus' Return" and "Odyssey." The third evening of the "Odyssey," "Odysseus' Return has been performed over thirty times at Dresden, and every tim the house was crowded and the enthusiasm at the highest pitch. All of the six parts are nearing completion now, and a syndicate has offered Bunger, to bulld a magnificent theater, fitted with all the necessary machinery, to properly produce this sensational cycle at Godesberg, a little village that is an hour's ride from Cologne. The offer will doubtlessly be accepted, and the new "Festspielhaus" will be opened in the summer of 1900, so that the numberless visitors to the Paris exposition may easily take in a new wonder of the musical world.

The love scene in the first act of "Circe" is the most crotic I have seen attempted on a stage, not excluding the modern French society dramas. But the language in which it is couched, the grandeur of the dramatic conflict, makes it easy



At the first open meeting of the Paint Club, at Mr. Huppert's studio Tuesday evening, compositions on "Solitude" were shown by the members. There were three by Mr. Sass, two by Mr. Huppert, three by Mrs. Subjancy, one by Miss Fio Campbell, one by Mr. Willet, two by Mr. Weber and one by Mr. Sloane. The work was creditable, and was one of the features of the pleasant evening entertainment.

Miss Flo Campbell, whose finely painted portraits will be remembered as interesting exhibits at the last Paint Club exhibition, expects to go to New York in the spring. She wishes to attend to the preparation

At the current Water Color Society exhibition in New York the Evans prize was first awarded to a picture by Albert Herter called "Sorrow." This, however, failed in one of the conditions called for, namely, that of being painted in America, so a second choice was necessary. The recompense has now failen to C. Harry Eaton for "The Brook," a moderate size landscape, in summer greens, carefully and

Prince Pierre Trobetzkoy, who is the husband of Amelic Rives, the novelist, is fitting up a studio is the Corcoran building. Washington. He is primaril a portrait painter, and in this branch of art he higained considerable distinction, but he is also know as a painter of street scenes.

Frederick S. Lamb has recently completed a large window for the building for the work of Southern women at Memphis, for which he has had as models many prominent women of the South, including Amelie Rives and the authoress known as Charles Craddock, who, in the central panel, allegorically represents Literature.

represents Literature.

Pairman, the artist, lost his exhibition painting.

"Rescue the Perishing." in the big fire. It had been on exhibition all over the country, and was stored until the season opened again.

Charles P. Gruppe, a young American painter, has been singularly honored in Holland. He has been elected a member of the Dutch Artists' Association at The Hague, and at the subsequent exhibition the young Queen Wilhelmina bought his picture, which has given him a great standing in that country.

John S. Sargent has made a sketch of Mms Eleanora Duse, the actress, with which she is de lighted. She has now agreed to sit to Mr. Sargen for a portrait.

Miss Virginia Montgomery, who is well known in the art world of the South, has had her design for a Confederate memorial at San Antonio accepted and will be the first Southern woman to have her name on a monument as the designer.

Owing to the death of Olin Warner, the sculptor, Herbert Adams was selected to design one of the two doors for the library of congress at Washington for which the former had received commissions. The first door, "Tradition," was finished by Mr. Warner before he died. The second, "Writing," Mr. Adams completed. A third door, "Printing," was designed by MacMonnies.

by MacMonnies.

Mr. Efflot Dangerfield has been showing in a New York gallery his "Child of Mary." that charming conception of the Madouna and child which has been reproduced such a countiess number of times during the past year or two. The picture is one of Mr. Dangerfield's best productions. It is serious, well executed and theoroughly agreeable, and its present popularity, while somewhat of a surprise, is none the less deserving.

less deserving.

The flurry over the seizure of the Baldwin pictures in New York last week has reawakened an uneasiness in the minds of the artists and students new living abroad.

in the minds of the artists and students now living abroad.

The art season is at full tide in the metropolis, and almost every gallery in that city persents a new collection. The sale of the Stewart pictures seems to have given zest to the whole market, and the galleries are teening with sightseers. At the new inner room recently opened at Knoedler's, M. Chartran displays twenty portraits of life size. The only full-length is that of Archbishop Corrigan in his churchly vestments, and in its supererogative expression recalts the portrait of the pope exhibited last year. Other male portraits, says a critic, have been endowed with more dignity of expression, in these the smile of bland feministy being omitted. In his pictures of women M. Chartran has worked in his more natural vein and in many cases has produced charming results, albeit ther is very little to hold the spectator after the first impression is made. One sees the fiesting mood of a fair sitter, but gains little knowledge of her everyday character. Each subject seems to have been reduced to a formula and all bear the stamp of swift, easy and superficial production, M. Chartran evidently pleases his patrons. Edward T. Gregory, A. R. A., painter, and George

Edward T. Gregory, A. R. A., painter, and George Aitchinson, A. R. A., architect, have just been elected members of the English Royal Academy, Lioned P. Smythe and H. H. La Thangue, painters, being elected associates at the same time. Mr. Gregory studied first under Mr. Herkomer, and later at South Kensington. He became a member of the Institute of Painters in Water Colors in 1872, and was elected an A. R. A. ten years later. Mr. Altchinson is president of the Royal Institute of British Architecture, and professor of architecture at the Royal Academy. Mr. La Thangue belongs to the French school of painters, and Mr. Smythe is best known as an aquarellist.

On the very day that Sir John Millais was selzed with his fatal illness he was about to begin a large picture entitled "The Last Trek." The design for this composition represents a white hunter at last falling a victim to the poisoneus climate of the African spring. He is seen dying in a lonely "Thirstland," attended to the last by his faithful Zulus.

A collection of twenty-seven water colors by Wins low Homer will be exhibited for the first time in the Carnegie galleries. In Pittsburg, this month. The works deal largely with Canadian subjects, fishing scenes, Indian camps, guides shooting the rapids trout fishing scenes, etc. G. F. Watts has presented to the British nation his equestrian statue, "Energy," a work on which he has been engaged for many years. The gift has been accepted, and the treasury has volunteered to bear the cost of casting the statue in bronze. The sits selected is, it is understood, in Hyde park at the end of the Serpentine.

GRAND Opera Hot House

WEEK BEGINNING MATINEE TO-DAY, 2:30.

Pretty Girls Who Can
Sing, Dance
And Act. . .

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oducing the Latest Musical Novelty, "The Human Music Sheet." BMITH & COOK.

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JOHN W. WEST,

LAST WEEK OF THE LAST WEEK KNABEN KAPELLE.

MATINEE PRICES-25c to any part of house; Gallery, 10c; Children (any seat), 10c; Box Seats, 50a. EVENING-Parquet, 25c and 50c; Dress Circle (Reserved), 25c; Gallery, 10c; Box Ses

MATINEE TUESDAY, WASHINGTON'S BIRTHDAY. Arts Society building on April 30, a new department will be added, consisting of a comprehensive collection of photographs illustrating the aculptured monuments of America. The scope of the collection will be broad enough to include every sort and form of plastic monumental and memorial work. Prizes are to be awarded for this display, which is to be open to all photographers—amateur and professional. The first and second prizes will consist of cash—430 and \$25\$ respectively; the others of diplomas. All photographs sublitted are to become the property of the society. The jury is to consist of two members of the society, two representatives of the New York Camera Club and a fifth judge selected by the other four.

THE "WOMAN OF TASTE."

What She Likes and What She Does Not Like Set Forth by One Who Knows.

taste" does not hang everything she possesses on her neck chain or chatelaine to jingle like the purveyor of mufins and crumpets, because it is "smart" to sport some bibelots there.

She will not wear collars as high as a fence, as if afraid of draughts or bullets.

She does not wear an animal's head on her furs, carting it about like a hunter with his trophy—she did not kill that little sable; we are not deecived.

She does not wear six half-hoop diamond rings, all nearly of the same pattern, nor heavy bracelets, nor thick, massive gold in any form.

She prefers a scrap of real lace to a cascade of imitation.

She does not buy an evening cloak met with in many shops that has a border of cheap, white coque feathers. Its name I know not, but it much resembles a hen in anger.

She knows when and where not to wear taste" does not hang everything she pos-

know not, but it much resembles a her manger.

She knows when and where not to wear her coat and skirt.

Her skirts rustle discreetly, and do not herald her approach.

She knows the value and charm of simplicity; that defects of figure may be concaled by cleverness of construction as well as by overloading with ornament.

She regards her hat in the light of a component part of the whole costume, as well as in that of a special framework for her face. She is never photographed in the pose of

She is never photoses.

She listens to all Fashion says, and eelects its applications to herself.

She goes to the mirror more for candid friendship than flattery.

She knows her limitations; what she can and cannot wear, however much it may be "smart".

THEN HE HAD TO QUIT. His Enemies Made This Editor Run for His Life-Victim of a Mean

Imposition.

From the Detroit Free Press. The Gulchtown Yelper has passed into history, but it left a memory that will be kept green as long as the Gulch is a place of human habitation. The Yelper was con-

history, but it left a memory that will be kept green as long as the Gulch is a place of human habitation. The Yelper was conducted by Michael Rannigan, in whom was combined Irish wit and Yankee shrewdness. We all said that the enterprise couldn't list, but it did, and Mike garnered gold without having to dig for it.

In a manner firm but quiet he induced all the gambling joints and concert saloons to advertise with him. When one of them attempted to sever its allegiance it was promptly presented to the public as a den of injuity and a deadly menace to the morals of the Gulch. Then Mike would get a gun in either hand and sit in his sanc turn facing the door until peace had been restored by rest failed.

He came to grief through the double dark several times after he wanted to quit, was going bee or get a reliable report of a lynching, hee or get a reliable report of a lynching, hee or get a reliable report of a lynching, hee or get a reliable report of a lynching, hee or get a reliable report of a lynching, hee or get a condition of his enemies. There was to be a ling of his enemies. There was to be a ling of his enemies. There was to be a ling of his enemies. There was to be a ling of his enemies. There was to be a ling of his enemies. There was to be a ling of his enemies. There was to be a ling of his enemies. There was to be a ling of his enemies. There was to be a ling of his enemies. There was to be a ling of his enemies. There was to be a ling of his enemies. There was to be a ling of his enemies. There was to be a ling of his enemies. There was to be a ling of his enemies. There was to be a ling of his enemies. There was to be two killings and a lynching, and Mike had ling of his enemies. There were to be two killings and a lynching, and Mike had life without his hat, and the next I heard of him he was a lestilator down in Texas. His office was divided up among his creditors, and there wasn't a handful of type alive without his hat, and the next I heard of him he was a lestilator down in Texas. His offi

One Week, Beginning

Monday, Feb. 21st. MATINEE SATURDAY ONLY.

The Best and Panniest Parce of Modern Times "Madame Qui Vive" rises in the West-minster Gazette to remark: The "woman of taste" does not hang everything she pos-

> By Madeleine Lucette Ryley, author of "Chris-topher, Jr.," "A Cost of Many Colors," "An American Citizes," etc., etc. Months' Run at the N. Y. Lyceum Theater. Presented by Mr.

SPLENDID CAST.

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